

Amy Talkington

PRESS
MATERIALS

LIV, FOREVER

“Nimble and heartfelt, with knowledge rich and deep of what it means to be different.”

—Anna Godbersen,
New York Times bestselling
author of *The Luxe*

Early praise for
LIV, FOREVER

“Hits plenty of buttons for school-conspiracy and romance fans . . . the narrator-as-ghost adds an interesting twist.”

—*Kirkus Reviews*

“Secret societies and specters: two things I love. *Liv, Forever* is spooky, sexy, strange and shocking. A great read.”

—*E. Lockhart, author of We Were Liars*

“Amy Talkington’s *Liv, Forever* is that special kind of story that manages to be both morbid and sweet. It’s romantic, it’s gruesome and you won’t want it to end. Two severed thumbs up.”

—*Kendare Blake, author of Anna Dressed in Blood and Antigoddess*

“Amy unravels an inventive ghost mythology in her freshman novel, *Liv, Forever*. A passionate love story with an intelligent sense of humor that cuts through a dark and insidious plot, Amy has given us a refreshing take in the supernatural teen space. This one is a must-read for all fans of the genre.”

—*Marti Noxon, writer: Buffy the Vampire Slayer, Glee, and Mad Men*

“I inhaled *Liv, Forever*. The writing is nimble and heartfelt, as is its knowledge of what it means to be different and to have imagination, rich and deep. I love Amy Talkington’s mind, and I love Liv Bloom.”

—*Anna Godbersen, New York Times bestselling author of The Luxe*

“Amy Talkington paints an unforgettable tale that is both spine-chilling and heartwarming. Readers will die for Liv.”

—*Tonya Hurley, New York Times bestselling author of the Ghost Girl series*

“*Liv, Forever* delivers gothic romance with Joss Whedon-esque delight. A meta-ghost story that will keep your blood chilled through the very last page!”

—*Lex Hrabé, co-author of the Quarantine series*

“Liv and Malcolm are the ultimate star-crossed artists—bound by a love of Banksy and Bon Iver, but separated by death.”

—*Jill Greenberg, fine artist and celebrity photographer*

“Fresh and intelligent.”

—*Annie Curtis, Youth Services Librarian, Gallatin, TN*



853 Broadway
New York, NY 10003

Contact:

Meredith Barnes | Senior Publicist
mbarnes@sohopress.com
212-260-1900

I'm so pleased to send you Amy Talkington's debut novel, *Liv, Forever*. A cross between the classic movie *Ghost* and the #1 *New York Times* bestseller *The Lovely Bones*, *Liv, Forever* is the ultimate star-crossed love story, with a chilling murder mystery (and a touch of creepiness that fans of *Miss Peregrine's Home for Peculiar Children* will love).

When Liv Bloom lands an art scholarship at Wickham Hall, it's her ticket out of the foster system. She's not sure what to make of the school's weird traditions and rituals, but she couldn't be happier—especially when Malcolm Astor, fellow artist and scion of one of the school's original families, sweeps her off her feet. Fellow scholarship kid Gabe Nichols warns her not to get involved with a "Wicky," but things are finally going Liv's way, and all she wants to do is enjoy it.

Liv's bliss is cut short when she is viciously murdered. In death, she discovers that she's the latest victim of a dark conspiracy that spans 150 years and many, many lives. Gabe, cursed with the ability to see all of Wickham's ghosts—some simply sad, some driven violently insane by their plight, and all harboring painful secrets—turns out to be Liv's only link to the world of the living.

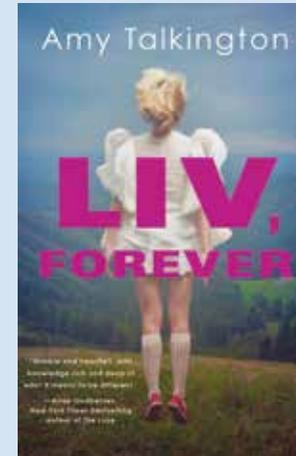
Liv must rely on Gabe's help to prove to Malcolm that she's still present, lingering with the other spirits, and on both of them to help her discover what happened to her, and why. Together, Liv, Gabe, and Malcolm fight to expose the terrible truth that haunts the halls of Wickham before more lives are lost.

We hope you enjoy the read!



Amy Talkington Sells YA Novel *Liv, Forever*; Teams With Offspring For Film

by Mike Fleming Jr.



EXCLUSIVE: Screenwriter Amy Talkington has made a deal for her first novel with Soho Teen, the young adult imprint of Soho Press. The novel, *Liv, Forever*, will be published next March, and a film package is quickly being assembled that has Talkington attached to adapt and Offspring Entertainment producing. They will shop it to studios shortly. Talkington has a lot going on as a screenwriter, including scripting the Clay Weiner-directed *Valley Girl* at MGM, the Alex Timbers-directed *Hotfuss* at Disney and the Jonathan Levine-directed *Under Cover* at Lionsgate.

The novel aspires to be *Ghost* for the *Twilight* generation. Liv Bloom is murdered shortly after arriving at a prestigious New England boarding school. Her spirit remains and with the help of two boys—one of whom she's fallen for and the other she reluctantly is trusting—she tries to solve her own murder. Offspring's Adam Shankman and Jennifer Gibgot and Matt Smith are producing along with Arlook Group's Richard Arlook. Talkington worked with Offspring on *Hotfuss*, which has also been called the untitled Shakespeare musical. The author is repped by UTA and Arlook Group.

Said Talkington: "I actually first imagined this story as a screenplay and had a very clear idea of that version before I realized it would make a great book. I decided to write it as a book first, something I'd always wanted to do. Writing the book helped me get completely immersed in this world, get to know the characters inside-out and also helped me to create a really layered ghost mythology and history that I'm not sure I would have found if I was first writing it as a script."

**Exclusive Trailer Reveal:
Liv, Forever by Amy Talkington**

by Joyce Lamb, Special for USA TODAY

HEA is psyched to share with you the awesome trailer for *Liv, Forever* by Amy Talkington, co-created with Victoria Bata. This trailer is kinda creepy and totally enthralling. The music is soooo appropriate (and memorable)!



To view video, visit:
<http://bit.ly/livforever>

Or scan this code:



For more information visit www.amytalkington.com

**Interview with Amy Talkington, author of *Liv, Forever*
by Soho Teen Editor Daniel Ehrenhaft**

Daniel Ehrenhaft: *Liv, Forever* is, at its heart, a ghost story—so I have to ask the obvious question: Do you believe in ghosts?

Amy Talkington: Yes! I don't necessarily imagine they're as fully formed and interactive as Liv. And I don't really think a group like the Victors could actually capture souls but I do think a spirit might sometimes linger if he/she/it feels the need to. Like my grandmother definitely hung around long enough to make sure I was gonna have a baby. And when I finally got pregnant, she sent me a baby gift. I'm not kidding. But that's another story.

DE: Liv Bloom is such a richly-drawn outsider. When we were classmates at boarding school, though, I always thought you were one of the cool kids. Did you really feel like an outsider back then, and how did that affect Liv's creation?

AT: Cool, huh? Thanks! I think I stood out at Choate with my Doc Martens, motorcycle jacket and mixed tapes of The Velvet Underground, The Cure and Bauhaus. Like Liv, I projected an attitude but when it came down to it I was terrified to be emotionally vulnerable. What I have most in common with Liv (aside from being obsessed with art) is the emotional armor that I wore. If Malcolm Astor had strolled into my life in high school, I wouldn't have been able to tell him I loved him either. So, I wrote all that from a very honest place. It's just lucky for me that I didn't have to die to learn how to love. I'm knocking wood, by the way. Right now. Hard.

DE: You've written professionally about music, and music plays a big role in this novel. How does music influence your writing?

AT: I was a music journalist for years. It rocked. I had breakfast with Bjork in London. I gave Damon Albarn (of Blur) his first tour of NYC. I had a tete-a-tete with Billy Corgan (of The Smashing Pumpkins) on a hillside in Texas. I brought half of Fishbone back to my Vassar dorm. I shared a limo with a few Strokes and hung backstage with Jane's Addiction. It was absolutely the best job ever to help get myself through grad school.

And music has always played a huge part in my writing. I've written three "jukebox" musical screenplays and frequently I write about musicians (or the music-obsessed). But regardless of the subject matter, I always put together a collection of inspiring songs that I listen to while writing each particular project. For *Liv*, I revisited some of the songs I listened to at Choate (The Velvet Underground, Echo and the Bunnymen, The Cure) as well as some newer stuff (Fleet Foxes, the xx, Bright Eyes). Many of those songs ended up on Malcolm's playlist for *Liv*.

DE: You're an acclaimed filmmaker, and *Liv* is cinematic in both its structure and feel. Who would you cast as *Liv* if you were given the opportunity, and why?

AT: You have to believe *Liv* is an outsider. You also have to believe that her emotions run deep beyond her exterior. Some of the actresses I picture when I think of *Liv* are Chloe Grace Moretz, Elle Fanning and Hailee Steinfeld. It's not so much about the way they look, but more because of their emotional depth (and acting chops). But I'm sure some new faces will emerge as we're developing the project as well.

DE: Do you still paint? Is there any place we can see some recent work? Or better yet, do you still have the paintings you did as a teenager?

AT: I haven't painted lately and it's all *Liv*'s fault! Seriously, any "free" time I had in the last year has been dedicated to *Liv*. But I've painted most of the rest of my life—and very seriously in my teens and 20s. You wouldn't believe how many angsty self-portraits I made during that time! I'm going to post some of my paintings on my website and I'm also about to start up a Tumblr where I'll share more.

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**To request a review copy, please contact
Meredith Barnes at mbarnes@sohopress.com**

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AN EXCERPT FROM LIV, FOREVER

When I finally arrived, I found Malcolm waiting for me, pacing between two trees. He wore his class blazer over his fully untucked oxford shirt; somehow he made the Wickham Hall garb look cool. And his even-messier-than-usual hair formed a silhouette like a wild and dark crown.

“Thank God, you made it,” he whispered. His blue eyes popped in the moonlight, looking anxious. I laughed quietly. Everyone at Wickham Hall was so terrified of getting in trouble.

“Your comrade-in-arms wouldn’t abandon you in the field,” I assured him as he led me silently through some trees to a clearing where he’d spread out a blanket.

“Look,” he said. He lay down on his back. I lay down next to him and followed his gaze. There was an opening in the canopy of trees where we could see the brilliant moon. And stars. Hundreds of them. He took my hand. He held it strongly—with commitment. We lay there silently for a long while until he spoke.

*“Bright star, would I were steadfast as thou art—
Not in lone splendour hung aloft the night
And watching, with eternal lids apart,
Like nature’s patient, sleepless Eremite,
The moving waters at their priestlike task
Of pure ablution round earth’s human shores,
Or gazing on the new soft-fallen mask
Of snow upon the mountains and the moors—
No—yet still steadfast, still unchangeable,
Pillow’d upon my fair love’s ripening breast,
To feel for ever its soft fall and swell,
Awake for ever in a sweet unrest,
Still, still to hear her tender-taken breath,
And so live ever—or else swoon to death.”*

Of course I knew the poem; we’d just studied it in English Lit. But I’d known it before Wickham. John Keats. “It’s beautiful. And impossible,” I said.

“You think so?”

“That’s what it’s about, right? The paradox. You wish a moment could last forever. But it can’t. We are not stars. And if we were we’d be distant, immaterial. Alone. It’s pretty bleak actually.”

“I was trying to be romantic.”

“Mission accomplished.”

FALLING INTO NOTHINGNESS. DARKNESS. BUT I SEE SKULLS. BODIES.
VELVET. RIBBONS. FINGERNAILS SCRAPING THE STONE WALLS.
A RING ON HER FINGER. FLESH, UNAWARE. SCREAMS. DEEPER VOICES
CHANTING WORDS I DON'T KNOW BUT SORT OF RECOGNIZE.
LATIN, MAYBE. A SONG EMERGES, HIGH PITCHED. VOICES IN UNISON.
A CHORUS SINGING THE WICKHAM HALL ALMA MATER.

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tale that is both spine-chilling and heartwarming.
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